

American Art News

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EXHIBITIONS

Calendar of New York Exhibitions. See page 2.

IN THE GALLERIES.

New York.

Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 718 Fifth Avenue—Works of art.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 302 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old and modern masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
P. W. French & Co., 142 Madison Avenue—Rare antique tapestries, furniture, embroideries, art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.
Holland Gallery, 500 Fifth Ave.—Modern paintings.
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 12 West 40th St.—Old Masters.
Knoedler Galleries, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.
Kouchakji Freres, 1 East 40 St.—Rakka, Persian and Babylonian pottery, rugs.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Montross Gallery, 550 Fifth Avenue—Selected American paintings.
Moulton & Ricketts, 12 West 45 St.—Old and modern paintings. Original etchings.
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.
Louis Ralston, 567 Fifth Avenue—Ancient and modern paintings.
Henry Reinhardt, 565 Fifth Avenue—High-class paintings.
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
The Louis XIV Galleries, 257 Fifth Avenue—Portraits, antique jewelry. Objets d'art.
Arthur Tooth & Sons, 537 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.

Moulton & Ricketts—Old and modern paintings. Original etchings.
Henry Reinhardt—High-class paintings.

Washington (D. C.)

V. G. Fischer Galleries—Fine Arts.

Germany.

Julius Bohler, Munich—Works of art. High-class old paintings.
Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.
J. & S. Goldschmidt, Frankfurt—High-class antiquities.
G. von Mallmann Galleries, Berlin—High-class old paintings.
Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.
R. Gutekunst—Original engravings and etchings.
E. M. Hodgkins—Works of art.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.
Netherlands Gallery—Old masters.
Wm. B. Paterson—Early Chinese and Persian pottery and paintings. Selected pictures by Old Masters.
Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.
Sabin Galleries—Pictures, engravings, rare books, autographs, etc.
Sackville Gallery—Selected pictures by Old Masters.

COMING ART EXPOSITIONS.

A centennial exposition of French art (1812-1912) will be held at St. Petersburg next January, under the patronage of the Grand Duke Nicholas, and in charge of the French Institute of St. Petersburg.

Some of the leading French collectors have promised their co-operation. A special section will be devoted to French artists who have worked in Russia.

All information relative to the Exposition can be had from the secretary, M. Rene Jean, librarian of the Library of Art and Archaeology, 18 Rue Spontini, Paris.

PASTEL MAKES LONG TRIP.

This story of a long roundabout journey, recently made by a pastel by Millet of the artist's house at Barbizon, is related by Mr. Walter Fearon of Cottier & Co. Last summer Mr. Fearon says he met an American collector, in London, while the latter was admiring a small exhibit of Millet's works. When Mr. Fearon told him that an exhibition of pastels by Millet had been held at the Cottier Gallery in New York last winter, the collector was interested and asked if he could see the pastel above mentioned. Mr. Fearon cabled the New York house to ship the pastel to London. Meanwhile the collector went to Holland, and when the picture was shipped him there had returned to London. Back went the pastel to London where it finally reached the collector, who purchased it at once. It was re-shipped to America, where it now adorns a gallery in Scranton, Pa. It is to be hoped that the picture enjoyed its trip.

Among recent private sales from the dealers' galleries have been those of a full length seated portrait of Miss Honora Sneyd, the fiancée of Major Andre, to Mr. Henry E. Huntington, by the Blakeslee Galleries. The fair subject is depicted as Serena, a heroine of one of the popular poems of the period, and she is presented as reading a book by candlelight and so engrossed, that she notices not the low burning of the candle and the approach of dawn. Other sales from the same galleries have been those of portraits of the Duchess of Lancaster and John Barker, given to Reynolds, portrait of a man—a companion portrait of that of the subject's wife, sold to the Boston Museum by these galleries last spring—both given to Nicolas Maas, and a full length seated portrait—a typical and virile presentment, by Raeburn, of Alexander Allan of Edinburgh, a banker of the period in that city.

It is reported that a set of five pieces—Oriental porcelains—of rare quality has been made by Goré & Co. to Mr. P. A. B. Widener for a quoted figure of \$200,000.

Lord Michelam, of London, who has been such a large purchaser of pictures and art objects of late, is not one of the South African millionaires, as has been stated, but a banker of German descent, long resident in London, named Stern. He was recently elevated to the Peerage, together with his partner, who now bears the title of Lord Wandsworth, from their large contributions to the campaign fund of the Liberal party.

The London "Daily Telegraph" publishes the report that Lord Michelam is the purchaser of Raeburn's Mrs. R. Williamson.

The rarely important landscape by Constable "Stoke-Weyland," recently purchased by Mrs. W. W. Kimball of Chicago from Knoedler & Co.—not the Agnews—as has been erroneously reported—may be exhibited at the Knoedler Gallery in New York this season.

King Victor Emmanuel has purchased the entire series of etchings by Joseph Pennell, which were exhibited at the International Art Exposition in Rome.



ARTIST'S WIFE AS MAGDALENE,
By Andrea del Sarto.

At the Cottier Gallery.

Shepherd Bros.—Pictures by the early British masters.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.
Martin Van Straaten & Co.—Tapestry, stained glass, china, furniture, etc.

Paris.

Canessa Galleries—Antique art works.
M. Demotte—Antiques, works of art.
Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.
Hamburger Freres—Works of art.
Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.
Kleinberger Galleries—Old Masters.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.
Kouchakji Freres—Rakka, Persian and Babylonian pottery.
Reiza Kahn Monif—Persian antiques.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

A FORTUNATE COLLECTOR.

The following incident proves that art collectors sometimes benefit at the expense of the dealer. Two years ago Mr. E. M. Hodgkins sold to an American collector in Paris a unique Dresden monkey orchestra clock—one of only two in existence—made by Caffieri. After a time the collector sent the clock to have the musical attachment put in order, and upon removal of the works there was found an original letter written by no less a personage than Louis XV, ordering the manufacture of the clock. This discovery, of course, not only proved—had there been any question—the genuineness of the clock, but greatly enhanced its value.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

- Berlin Photographic Co., 305 Madison Ave.—Recent works by Will Rothenstein.
- Brooklyn Institute of Arts and Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
- Cottier Gallery, 3 East 40 St.—Landscapes by Jose Weiss.
- The Folsom Gallery, 396 Fifth Ave.—Recent portraits by Maurice Fromkes to Nov. 8. Paintings by Jonas Lie to open Nov. 10.
- E. Gimpel & Wildenstein, 636 Fifth Ave.—Three XV Century French statues from the Hospital of Issoudun.
- E. M. Hodgkins, 630 Fifth Ave.—Old English drawings.
- Katz Gallery, 103 West 74 St.—Paintings by Martha Walters and James N. Rosenberg.
- Kennedy & Co., 613 Fifth Ave.—Etchings formerly owned by Sir Seymour Haden to Nov. 18.
- MacDowell Club, 106 West 55 St.—Modern paintings by Americans.
- Metropolitan Museum—Special exhibitions of Colonial silver and early American paintings.
- Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
- Montross Gallery, 550 Fifth Ave.—Early Chinese paintings.
- Moulton & Ricketts, 12 West 45 St.—Etchings by modern masters.
- N. Y. Water Color Club, 215 West 57 St.—Annual watercolor exhibition to Nov. 19. Admission 25 cents.
- Pratt Institute, 215 Ryerson St., Brooklyn—Paintings by Joseph Lindon Smith.

SALES.

NEW YORK.

- Anderson Auction Co., 40 St. cor. Madison Ave.—A collection of watercolors by the late Harry Fenn, Nov. 9, at 8.30 P. M. The Balbach collection of old masters, Nov. 10, at 8.30 P. M.

EUROPE.

- LEIPZIG—Boerner Gallery—Valuable collections of MS., miniatures, etc., and the Geibel-Hertenried Autograph Collection, Dec. 4-6.
- PARIS—M. Lair-Dubreuil, auctioneer—Precious jewelry and rare art objects formerly owned by S. M. the Sultan Abd-El-Hamid II at Georges Petit galleries, Nov. 28 to 29. At Hotel Drouot, Dec. 4-11.
- MUNICH—Helbing Galleries, Nov. 2-4—Art objects, curios, furniture, tapestries, porcelains, house-furnishings, etc.
- BERLIN—Lepke Auction House, Nov. 4, 5 and 6—Collection of M. de Gerhardt, of Budapest. Old pictures of all schools from XV to XVIII century. Antique German porcelains, miniatures, German silver, etc.
- BERLIN—Amsler and Ruthardt Galleries, Nov. 15-18—Engravings from XV to XIX century. Estate of J. Sagert-Priedenau.

EXHIBITIONS NOW ON.

The Issoudun Statues.

At the E. Gimpel and Wildenstein Galleries, No. 636 Fifth Ave., there are now on exhibition the three carved stone statues of the XV Century, presumably by a forgotten sculptor named Bertra, and which as they come from the old Hospital of Issoudun, France, were given by the French Antiquaires the title of "The Issoudun Statues."

The reproduction from a photograph elsewhere in this issue of the lifelike and amusing "Physician Operating on a Patient" gives an excellent idea of the rare art quality and effectiveness of these early works. The Issoudun Hospital, which dates as far back as the ninth century, was dedicated to St. Roch, and was founded primarily not for the sick, but the succor of Pilgrims and travellers. The three sculptures now on exhibition, of which the other two are statues of St. Cismas and St. Roch, were kept in the Hospital Chapel. From the fact that the name Gilbert Bertra is inscribed on the band of the physician's gown, and further research on his part, M. Germain Bapst, the antiquaire, believes that this

was the sculptor's name. He finds that in the fifteenth century the Committee on the Erection of the Cathedral of Bourges commissioned several sculptors from other parts of France, and among others from the town of Albi. There is a strong resemblance between these sculptures of Issoudun and those in the Sanctuary of the Albi Cathedral, and in the records of the Bourges Cathedral there is mention of one "Gilbert," a sculptor who executed the Tabernacle in 1500.

The statues in their marvellous detail, truth of modelling and expression prove their unquestionable origin from a master hand.

Modern English Etchings.

At the new and attractive galleries of Moulton and Ricketts, 12 West 45 St., there is now on exhibition through the present month, a selected number of representative etchings and a few mezzotints by Frank Brangwyn, Hedley Fitton, Axel H. Haig and Albany E. Howarth. The work of the last will be hailed with pleasure and appreciation by American black and white lovers.

There are some thirty-three impressions by this able master of the needle, including two or three mezzotints. Mr. Howarth, as the pleasant little introduction to the catalogue tells, "does his own printing and is most careful not to overwork the plate, and hence the excellence and uniformity of his impressions, as in this way he produces the right quality of tone. He seldom makes more than fifty to seventy-five impressions from any one plate." Most of the impressions in the present display are of college gates at Oxford and Cambridge, which are appreciatively rendered with beautiful detail, admirable light and shade and rare quality of tone. There is a precision and strength about Mr. Howarth's work which makes it unusually effective and alluring. Outside the college gate plates there is a beautiful one entitled "Strand on the Green, Old Chiswick," another of the Marble Bridge at Copenhagen, unusually fine one of old houses at Rouen and Abbeville, and a striking one of Corfe Castle.

Frank Brangwyn, that English Monticelli, is exemplified by eight impressions which include his well-known and always fascinating "Rialto," "Traghetto" and "Santa Maria"—Venice, and that splendid poem of labor, "The Tow Rope, Bruges." From Hedley Fitton's able needle come, among other examples, his well-known "John Knox House," "Glasgow University," "Roslyn Chapel" and "Clock Tower Tours," while Axel Haig is represented by his unrivalled interior cathedral views, two in the Cathedral of Burgos, one in that of Amiens, a corner in that of Seville, and the North Chancel Aisle of Westminster Abbey with a delicious "October Evening, Assisi," and a Cairo Arab Quarter Scene. Taken as a whole this initial display is not only one upon which the house can congratulate itself, but one that argues much pleasure to New York art lovers in the future.

Walters At Katz's.

Eighteen recent paintings by Martha Walters are on exhibition at the Katz Galleries, 103 West 74 St., to continue through Nov. 11. Four portraits prove the artist an able and serious painter, with a distinct gift for portraiture. The portrait of Mrs. Z. C. Patten and son is a vigorous, truthful presentment, well modeled and lovely in color. That of Mrs. S. K. Parsons is a good piece of characterization and solid painting. "The Picnic," painted during the past summer, is an original, well composed work, well lit and broadly painted, as is characteristic of the artist's directness of method.

"Lawn Party" light in key, is a skilful transcription of customs and costumes of the present day. There are poetry and realism in "The Outing," with its well-painted figures and fresh, cool landscape. Altogether it is a dignified exhibition characterized by truth and strength.

At these galleries there is also an exhibition of forty-seven pastels by James N. Rosenberg, which include landscapes and marines, presented with much poetical feeling, with great delicacy of handling. Many of these are lovely in color and possess a charm of sentiment.

MacDowell Club Display.

The first of the series of group, non-jury, exhibitions of modern American pictures, organized by the MacDowell Club, opened on Thursday afternoon in the gallery connected with the Club's new home in West 55 St., and will continue through Nov. 15. It will be open daily from 10 A. M. to 6 P. M. On Mondays and Tuesdays only members and guests of the Club will be admitted. As it is purposed to hold two exhibitions each month, and to continue them through May, this will give fourteen groups of an average of ten artists each, so that at least 140 artists will be represented during the season. No artist can be represented more than once during the same season, and each group is to organize by itself and will select and hang its own pictures. Each group is to select a representative, who must be an artist of reputation, so known by a member of the Club Committee on Painting. The same Committee has the right to order withdrawn, before the opening of any exhibition, any exhibit considered prejudicial to the Club's legal or moral interest.

Applications will be accepted and dates granted on the principle of first come, first served. The Committee on Painting is: John Alexander, George Bellows, Ben Ali Haggin, William Laurel Harris, Robert Henri, John C. Johansen and Paul Dougherty (Chairman). In hanging the work of a group of eight artists each exhibitor will have at his disposal about twenty-two feet of line space.

The first exhibition is made up of works by nine of America's most representative and forceful painters. These are by Robert Henri, the originator of the scheme of group exhibitions, who sends six characteristic and brilliant canvases; George Bellows, with four excellent works, among them "Docks in Winter," notable for its strength of action and atmospheric effect, which he so skillfully obtains through extreme reserve of color; Putnam Brinley's fine landscapes, all of equal merit, lovely in color, and full of poetry and tenderness, Paul Dougherty's four virile marines, of which "A Freshening Gale" stands out the most prominently, and Ben Ali Haggin's

three portraits, of which that of his little daughter, "Margaret Lee," is especially good. Of Irving R. Wiles' five portraits, that of Mrs. Ben Ali Haggin is the strongest; John C. Johansen's four Italian landscapes treat of the poetry of that land, and M. Jean McLane has seven canvases, among which are five portraits in her best mood, and Jonas Lie some characteristic landscapes, fine in color, with strong individuality.

The next exhibition will open Nov. 16 and will include works by Elmer MacRae, Jerome Meyers, Edward Kramer, Charles Hopkinson, Henry Fitch Taylor, Leon Dabo, Allan Tucker and John W. Breyfogel.

Art and Literary Sales

WEEKLY ANNOUNCEMENT

Thursday Evening, Nov. 9th

Water Color Drawings

by Harry Fenn

Left by this distinguished artist and to be sold without reserve to close his estate. In this collection are numerous studies of the coast and inland scenery of New England, as well as the more commanding Italian and Spanish street scenes of a later period.

Friday Evening, Nov. 10th

Paintings

Dutch, Flemish and Italian Masters
from the estate of
William J. Balbach

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Sales begin at 8:30 o'clock P.M.

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EXHIBITION CALENDAR FOR ARTISTS

NATIONAL ACADEMY OF DESIGN, 215 West 57 St., New York.	
Winter Exhibition.	
Exhibits Received	Nov. 20-21
Varnishing Day	Dec. 8
Opening of Exhibition	Dec. 9
Closing of Exhibition	Jan. 7
PHILADELPHIA WATER COLOR CLUB and	
PENNSYLVANIA ACADEMY FINE ARTS, Philadelphia, Pa.	
Opening of Exhibition	Nov. 13
Closing of Exhibition	Dec. 17
PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS and	
PENNSYLVANIA ACADEMY OF FINE ARTS, Philadelphia, Pa.	
Tenth Annual Exhibition of original miniatures.	
Opening of Exhibition	Nov. 11
Closing of Exhibition	Dec. 17
ART INSTITUTE OF CHICAGO, Chicago, Ill.	
Twenty-fourth Annual Exhibition of Oils and Sculpture.	
Varnishing day and press view	Nov. 10
Annual reception	Nov. 14
Opening of exhibition	Nov. 14
Closing of Exhibition	Dec. 27

IN AND OUT THE STUDIOS

Muller-Ury spent the Summer in Europe. Since his recent return to his Ateher Studio Building, he has completed the portrait of little Miss Potter, granddaughter of Mrs. Paul Morton. He is now at work upon a portrait of Miss Elise Ladew of Glen Cove, L. I., and one of Mrs. Carl Henschel, wife of Mr. Henschel of Knœdler & Co. While in Spain during the past Summer Mr. Ury made two excellent copies of Velasquez portraits.

Robert Vonnoh and Bessie Potter Vonnoh are expected to return from their home in France this week, to occupy their studio in the Atelier Building.

Richard F. Maynard spent the Summer at his father's home in Utica, N. Y., where he painted five portraits, three of which were of children, two of them grandchildren of Vice-President Sherman.

Guy C. Wiggins has returned to New York after a Summer spent at Lyme, Conn., and along the New England coast. He has taken a studio in the Colonial Building in West 67 St.

Francis C. Jones has returned from his Summer studio at South Egremont, Mass., where he made a number of outdoor studies, and two charming nudes. At his studio in the Atelier Building he is painting a large decoration, symbolizing the "Funeral of St. Roman." Mr. Jones has been commissioned to collect pictures for the exhibition of the Chicago Art Institute in November.

Bolton Jones is still painting at South Egremont, Mass. He will return to New York this week.

Dana Pond, who spent the summer in England, has returned to his Bryant Park studio, where he is busy with portrait orders. While at Gloucestershire, near Broadway, he painted a portrait of Mrs. Granville Farquhar. He expects to return to England in March.

Seymour Thomas recently returned from his Paris studio, and is settled for the winter in his Bryant Park studio, where he is painting the portrait of Dr. Takamine, the Japanese chemist. He will also paint the portrait of Madam Takamine. He recently completed the portrait of ex-Governor Edwin Warfield of Maryland.

Arthur Friedlander has returned from Vineyard Haven, Mass., and is at work in his Bryant Park studio.

Miss M. J. Streat has returned to her studio, 130 West 57 St., where she is at work upon a number of miniature portrait orders.

The annual "Get Together" Dinner of the Salmagundi Club was held on Tuesday, "All Hallowe'en," and was unusually well attended. The artists were especially merry and hopeful of a busy and prosperous season. There was the usual round of fun making and gaiety. Albert Groll told some of his humorous stories to the great amusement of the diners. Dr. Leigh Hunt gave an interesting talk and Hy. Meyer, always in demand, kept the members in shrieks of laughter with his impersonations and anecdotes. President Carleton Wiggins was in the chair.

Sorolla y Bastida spent last summer, for the most part, in Paris, executing portrait commissions. He painted among other portraits those of Mr. and Mrs. B. F. Duke and daughter of New York. He worked as a rule in his rooms in a little hotel in the Rue Caumartin, but painted Miss Duke's portrait in a private park.

Dean Frederick Paul Keppel, of Columbia College, and son of Mr. Frederick Keppel, has recently received the decoration of a Chevalier of the Legion of Honor. This honor came to the Dean through Baron Destournelles de Constant, who recommended its award to President Fallières, as a recognition of the services rendered by the Dean to Baron de Constant when the latter visited America last year, to promote the cause of international arbitration. The decoration of the Legion of Honor has only been awarded to two New Yorkers in addition to Dean Keppel, namely Miss Sarah Hewitt, for her services in promoting the study of French Decorative Art through the Cooper Union Museum, and to Mr. George F. Kuntz, the "expert" on jewels.

Wilhelm Funk returned from Europe last week on the Kaiser Wilhelm II. after a summer spent in Italy, France and Germany. While in Paris he painted a portrait of Madam Merzbach, which created not a little stir in the art circles of that city. In future Mr. Funk will divide his time between New York and Berlin, as in the latter city he has many pressing portrait orders, and he expects to hold an exhibition there in the near future.

Frederick Thompson spent the Summer at Cuttyhunk Island, Mass., where he painted a number of landscapes and marines. The improvement in the work of this artist is worthy of note. His marines are virile and lovely in color, and his landscapes are composed, with good atmospheric qualities and fine skies. He will hold an exhibition later in the season.

WATERCOLOR CLUB DISPLAY.

Final Notice.

The timely warning to exhibitors at the Water Color Club's present display, as to the size of frames, has given the exhibition an effect of unusual harmony and attractiveness. Only narrow frames and pictures without mats were accepted, with the result that the great variety of subjects present a uniform and coherent appearance.

All manners of technique and many varying viewpoints are represented. So-called Impressionist and neo-Impressionist schools are both exemplified. Among examples of the latter are David B. Milne's "Tricolor" and "Black and White," which, despite their flat spots of color, have animated composition and rare beauty of line. Anna Goldthwaite's "The Fountain" painted somewhat in the same manner, is equally interesting. Martha W. Baxter's pastel portrait of her mother is an excellent likeness and brilliant in color.

Eunice Faulkner's charming Bruege subjects are well composed and directly handled. Maud Squire is represented by a group of attractive presentiments of peasant life in the "Black Forest," and Alice Schille's "Market Place" reveals her at her best. Frank Mathewson sends a group of his delightful garden studies, lovely in color and arrangement.

Many other examples are worthy of note in this the best exhibition the club has ever held. Among them works by H. V. Swope, Mary Wilson, Hubbard Eugene Higgins, C. T. Martin, Sarah Bradley, Stuart Davis, etc.

HARPIGNIES THE VETERAN.

The following anecdotes are sent from Paris by the N. Y. Sun's correspondent in that city:

Harpignies, the landscape painter, who was 92 on July 24 last, as already announced in the ART NEWS, is to receive the highest grade of the Legion of Honor, the Grand Cross. He is the despair of hygienists, for he has never refused himself any pleasure and has a low opinion of water as a beverage.

It is true that just at the present time he is not feeling as fresh as usual, and instead of walking down the Rue de Rennes about 6 o'clock for his herbe sainte, as he calls absinthe, at the Café de Flore, he contents himself with coffee and milk at the Café de Versailles, which is much nearer his studio. When his promotion is duly gazetted he promises to celebrate it in a good pernod (absinthe) and is quite ready to accept his friends' proposition to celebrate his centenary at once on condition they will celebrate it again in 1919, being troubled with no doubt of being in a position to do so then.

It took Harpignies twenty years to secure a medal at the Salon, which allows an artist to exhibit without submitting his work to the jury. One day a comrade whispered mysteriously to him, "Go to the Salon to-morrow and you will learn a piece of good news." The news proved true; it was the award of the long desired medal.

That evening Harpignies was to dine with friends at Passy, and as he was late he thought of taking a cab. In his pockets he found a two-franc piece, all his wealth. Arguing that it would be ridiculous to spend all his money at once, he took an omnibus instead. Once on top he began to think, "I am a happy man today; it won't do to be egotistic," and when the conductor came to collect the 3-cent fare he insisted on the man's keeping the change.

Carleton Wiggins spent the summer at Lyme, Conn., where he painted several unusually fine landscapes. He has returned to his Carnegie Hall studio.

Seymour Haden's Collection.

A revelation of the knowledge, taste and sympathy of a master etcher with his fellow artists, is afforded by the exhibition now on at the Kennedy (late Wunderlich) Galleries, No. 613 Fifth Ave., of the collection of etchings formed by the late Seymour Haden. The little display proves how keenly interested the lamented artist was in the technique of other masters of the needle. There are no less than 15 plates by Daubigny, some characteristic examples of Flameng, a splendid Bracquemart, "The Byzantine Metal Dish," a lovely plate by Fantin-Latour, and no less than fifty Bracquemonds, the most successful of all etchers in his renditions of "The Hunted" animals of all kinds in their native haunts.

Color Schemes at Arts Club.

At the National Arts Club there is now on an exhibition of "Color Schemes and Model Rooms in Miniature," for the most part designed and executed by teachers in the public schools. The color plans and models are intended as object lessons to children to instruct them in good taste. According to the catalogue, the purpose of the exhibition is "To show a model room made beautiful by simplicity of line and harmony of color." The teachers' work is entirely voluntary and a folder signed by Mary E. Williams, director of Home Economics, and Augustus Vincent Tack, instructor in color, explains the plan of the exhibition and of instruction.

A modern colonial bedroom, dining and living room, a Sheraton bedroom and an Empire dining room, as well as rooms arranged and adorned by the Tiffanys, and Messrs. French and Macbeth, are shown. To all interested in interior decoration the exhibition is full of interest.

Pennell at Keppel's.

An exhibition of lithographs and etchings by Joseph Pennell, which he calls "The Wonder of Work," closed on Tuesday last at the Keppel Galleries, No. 4 East 39 St. As its title indicated, the display was composed—with a few additions, such as the delightful little "Café Orientale-Venice" and the impressive and historically valuable lithograph of the Coronation Ceremony, done in Westminster Abbey at the time—of plates illustrating such industrial subjects and scenes as the coal breakers of western Pennsylvania, Trenton, N. J., Belgium and Wales, and even Germany represented by an able transcription of the Oberhausen coal mine.

In all these, and especially in the "Shenandoah," the artist's firmness and delicacy of touch gives truthful, and yet attractive impression of unpoetic themes. The display closed all too soon.

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ENGLISH DUKE WAXES WARM.

A letter from the Duke of Rutland, in the London Times, criticizes severely the "Drastic suggestions made by various enthusiasts in England as to the course which Parliament should take in order to prevent in the future any place or work of interest being sold to foreign buyers." These "drastic suggestions" followed the recent sale to Americans of Tattershall Castle and Rembrandt's Mill. The Duke further says that "The case which has up to now been presented to the public would appear to be principally that of the artistic element in the country, and of those who are concerned in preserving for the benefit of themselves places pictures and articles of art value, at the expense of the owners thereof." He then proceeds to argue that "while deprecating the unnecessary sale of art treasures it is the English Government which is at fault in its recent and promised legislation, which forces private owners of the treasures to sell the same at the highest possible price, in order to meet the financial demands made on their estates by the Government." He boldly states that to endeavor to prevent, or "to prevent persons who are forced by law to meet certain financial obligations from selling their own property to the best possible advantage, is an outrage on the liberty of the subject, only equalled by peaceful picketing" and that "Dr. Manuel Symptom's suggestion that historical monuments should be scheduled

with the view of preventing their sale is absurd."

He asserts that "he will oppose any bill at every stage which contains any such suggestion," and closes with the following argument from the experience of Italy:

"Italy has been quoted as the country whose laws relating to the retention of objects of artistic value we should copy. May I say that, so far from benefiting by those laws, Italy has suffered greatly?"

"If many of the works of art now in Italy had been allowed to be sold, hundreds of thousands of pounds—nay, much more—would have been brought into and circulated through what is a poor country; and endless people would have been greatly relieved by such transactions. The example of Italy may be cited, but only as one which should not be copied by England."

All this is interesting to the Art world of America, and would seem to be a hopeful augury that there is no danger of any American collector, who may wish to secure art treasures in England from private collections of owners, and who may have a sufficiently long purse, being prevented from acquiring the same through enterprising and energetic dealers.

A WILD ASPERSION.

The surprising and seemingly wild statement is made by Hugh Blaker, the well known Curator of the Holburn Museum in Bath, England, in a letter to the London Daily Mail that "The United States is still a dumping ground for spurious Old Masters and a third of the pictures in the Metropolitan Museum of New York have no right to be attributions affixed to them."

We call the attention of the Trustees of the Metropolitan to this published and unquestionably unfounded aspersion on the pictures in said Museum. While it proves the rashness of Dr. Blaker's temperament, it would seem that such a statement made openly in a leading London newspaper by the Curator of an English Museum should not go unchallenged.

THE SELLER'S OATH.

We understand that the Secretary of the Treasury is considering some modifications, at least, of that "premium or dishonesty," the so-called "Seller's Oath" now obligatory on all importers of art works, and which as Dr. Stillwell pointed out in our last issue, is both "unnecessary and absurd."

DR. BODE TALKS.

Dr. Wilhelm Bode, curator of the Kaiser Frederick Museum of Berlin arrived here last Monday on a brief visit made to familiarize himself with the American system of cataloging and hanging, and also to see the pictures of individual collectors and the Museums. He will inspect the galleries of Messrs. P. A. B. Widener, Henry C. Frick, Henry Walters, Benjamin Altman, Jno. G. Johnson and Mmes. Jack Gardner and C. P. Huntington. Dr. Bode said to a reporter: "You have made great

strides in art since I was here eighteen years ago, both in art collections and in work. One of the chief reasons that induces my visit was to see the one hundred Rembrandts in this country. There are only 650 pictures in the world known to be Rembrandt's work, and when I was here last you had only twenty-five—now you have one hundred." Asked if he thought Americans had paid excessive prices, he replied: "How can I tell that? Things are different here. Where we have only marks to spend, you have dollars."

Dr. Bode is at the Hotel Astor during his stay in New York, and to a reporter who called upon him there and who asked if he thought that American collectors would eventually drain European private collections of their most valuable works, said: "Yes, and the public ones, too. I expect to find the 'Gioconda' here. I believe it was stolen by some fool who thought to make a fortune out of it. He will be greatly mistaken, as the picture is too well known. Your private collections are remarkable, and what is a sad feature for Europeans to contemplate, they are continually increasing in size and artistic value."

"Among the finest Rembrandt's here," Dr. Bode continued, "I may mention the 'Lady with the Pink,' and its pendant portrait of a man, owned by Mr. Benjamin Altman, but I do not wish to make distinctions, and I may be able to tell more justly after I have seen your private collections. There are Dutch and Flemish painters—Hals, Van Dyck, Teniers and Vermeer represented in the collections of your millionaires. Mr. Morgan's collection is great, but, unfortunately for you, he keeps it in his London gallery. There are good examples of Velasquez to be found in the homes of Mrs. Collis P. Huntington and Mr. Archer Huntington. El Greco is represented in America by twelve of his finest examples. I do not quite understand the American appreciation of El Greco. I am repulsed by his style—it is too mannered."

Speaking of Whistler, Dr. Bode said: "I admire him very much, and am anxious to see his works now in the collection of Mr. Freer. John Sargent is not essentially American; he is rather continental, with a decided leaning to the French manner. As to the Impressionists, well, Matisse is too funny. I don't know if his influence on modern art has much weight. I do know that modern art suffers from an obsession of impressionism. Modern art must settle down, that it most needs."

Of the controversy among art critics of Vienna and Berlin as to the "St. Francis," attributed to Rembrandt, Dr. Bode said:

"I never declared that the 'St. Francis' was a genuine Rembrandt. I have not given an official opinion on the picture at all. But if you want to know my personal opinion I may say that the picture, now owned by Herr von Nemes, the Budapest collector, is a copy of Rembrandt's painting made by a pupil. It was formerly in the Orleans collection and is valuable. The original painting, I knew well, is in the collection of Otto Beit in London."

The portrait reproduced on our first page, a most characteristic example, is by Andrea del Sarto of the artist's wife as Magdalene, and is now on exhibition at the Cottier Galleries, 3 East 40 St. The picture, which is beautifully conserved, was shown at Burlington House, London, in 1873, and at the famous exhibition of early Italian art at the New gallery, London, 1893-94.

THE NATIONAL ACADEMY.

A Protest.

Editor *American Art News*:

Dear Sir:

I ran across an artist recently whose work used to appear pretty regularly in the Academy exhibitions, but which I do not see there any more. I asked him why this was.

He answered frankly: "I can't get in."

As his work was, as I knew, quite as good as ever, I expressed surprise at this. He then gave me the following explanation, which I will try and repeat in his own words:

"A good many years ago the Academy made what is now universally recognized as a colossal blunder in selling, at far less than its value, its magnificent property at Fourth Ave. and 23 St. Since then it has been a forlornly homeless body, and has been obliged to content itself with the small gallery in 57 St.—a place about one-tenth the size they need."

"I mean that the Academy, if it were, as it calls itself, 'National,' should give exhibitions comparable in size and character with those at Paris, London, or even Philadelphia."

"The Academicians have continually announced their intention of creating a gallery in keeping with the dignity and importance of their institution—or rather, what should be its dignity and importance. But year after year—decade after decade—passes, and, somehow nothing effective is done."

"Every few years, it is true, some of the more active and public-spirited Academicians bestir themselves. But their efforts so far have been rather unfortunate and quite unsuccessful."

"Some say that the majority of the Academicians feel no great discontent with a state of affairs in which they are comfortably and securely taken care of, even if it involves great hardships to outsiders; but I believe this is, in most cases, unjust."

"The amalgamation, a few years ago, of the Academy and Society of American Artists, however, greatly decreased the chances for unfortunate outsiders, like myself, to show their work."

"This operation was in the line of modern business combinations. All the Academicians (in which term I include associates), were sure of representation in the Academy exhibitions; all the members of the Society were equally safe from rejection from their own shows."

"We can imagine the members of both bodies crying in chorus: 'Why shouldn't we all be sure of being hung in all exhibitions?' We will combine, and the thing is done."

"And this was most wise so far as the interests of the insiders was concerned; but it correspondingly decreased the chances of the outsiders."

"It would be unfair, however, to say that the Academy does not give outsiders a show. Members are much more generous than they once were, but in the exceedingly limited space at their disposal, and with the large number of members who must be provided for, the outsiders' chances are now very poor. Numbers of their (the outsiders') pictures are accepted by the jury only to be, of necessity, rejected by the hanging committee."

"As for myself, I do not feel that I should complain, perhaps. By this time, probably, if my work were notable, I might have become an insider, although certainly there are many insiders whose work is not notable."

"But it is a cruel state of affairs for younger artists. Their only chance of proving their worthiness is by showing work in the Academy exhibitions, and those exhibitions are practically closed to them."

Pan.

New York, Nov. 1, 1911.

PHILADELPHIA.

On Saturday next, there will open at the Academy, the ninth annual exhibition of the Water Color Club. Exhibits have also been received from the studios of New York, Boston, etc.

Colin Campbell Cooper, Violet Oakley, Thomas P. Anshutz, Henry McCarter and Everett L. Warner compose the jury of selection. George Walter Dawson, Violet Oakley and Hugh H. Breckenridge comprise the hanging committee. The press view will be held Nov. 11 and a reception and private view the same evening. The Charles W. Beck, Jr., prize of \$100 is offered for the best work shown that has been reproduced in color for publication.

LONDON LETTER.

London, Oct. 26, 1911.

A winter exhibition of an unusually good selection of old masters and of some excellent work of less well-known artists, is now open at Shepherd Bros. Gallery, 27 King St. In reference to the latter pictures it is to be noted that many of the best can be secured for the price of even an inferior specimen from the brush of one of the greater men. By the acquisition of pictures by artists of true talent, though inferior renown, the collector extends his knowledge of British art in the early part of the last century.

There is, for example, a charming portrait of "William Farington," signed and dated "J. Berridge, 1772." This fine canvas suggests that more than one of Berridge's works pass as Wheatley's, even as do Zoffany's. Berridge was one of three B.'s (Beech and Barran were the other two) who were pupils of Sir Joshua Reynolds. By Zoffany himself is a portrait of John Moody (Cochran), the actor, as Father Foigard in "The Stratagem," a part first played by him in 1760, so that the picture was painted at or after that date. It came from the collection of the Earl of Charlemont.

Two portraits represent that "bonnie fechter," Admiral Keppel. Both were sold at Christie's last season at sums that did not represent their artistic value. One is ascribed to Sir Nathaniel Dance-Holland, to give him his full name. The second Keppel portrait, which shows him as a younger man, was among the "fatherless" in Christie's catalogue, but certain keen-eyed critics, among them Messrs. Shepherd, detected the touch of a master under the surface grime. At the period when this picture was painted there was no one in England save young Reynolds who was gifted with the sense of style and of fine color that distinguishes this work. Since it was cleaned the inscription, "J. Reynolds, 1749," has been found on the lower left hand corner. It is not in Sir Joshua's own hand, but the figures fix the date of the picture.

Romney's "Portrait of a Lady" forms a strong contrast to his later loose and superficial work. To Allan Ramsay is given a strong "Portrait of a Nobleman." There is a bustling study for a large picture of the "Death of Nelson," by S. Drummond, and a large, admirable "Portrait of a Lady," by John Downman, which, although painted in oil-color, suggests the methods of the pastelist. Gainsborough is held responsible for a landscape painted in oil-color on paper, a method of application frequently employed by him in his earlier days. Injudicious cleaning has marred to some extent what must have been one of Crome's finest works, "The Boathouse, Blundeston," which was shown at the Academy Winter Exhibition in 1876, when it was the property of the Rev. C. J. Stewart, from whose collection came Crome's splendid "Poringland Oak," now in the National Gallery. Two small sketches by Turner should be noted. On the back of each in his own handwriting it is stated that they were drawn by him from pictures by Richard Wilson; the original of one is the "Buttress of Snowdon" in the Manchester Art Gallery. These copies once belonged to George Meredith, an architect for whom Turner, when a lad, painted skies and backgrounds. Other British artists represented by capital pictures are Henry Stone, J. S. Raven, J. C. Ibbetson, E. J. Nieman, F. Cotes, P. J. de Loutherbourg, Constable, in whose name stands a charming oil sketch on paper, and Sir Peter Lely, whose "Portrait of a Nobleman" is forcible in character and decorative in effect. The "Portrait of Isaac Bargrave, D.D.," by Nicolas Elias Pikenoy, is a sensitive vision of a refined, intellectual face, and of considerable interest is a richly-colored "Portrait of a Man."

In the gallery of Mr. R. Gutekunst on Grafton St. there are now many clever and beautiful things, but they seem tentative compared with the buoyancy of spirit and certainty of expression that exhilarate in the prints by Zorn. D. Y. Cameron presents Nature in "Ben Ledi," in which the vast, solemn moorland stretches to the distance. None of the younger men deserve more encouragement than Mr. Martin Hardie, whose "Bit of Portsmouth," in one mood, and "High Noon, Rye," in another, bring him into the front rank of the most promising etchers. "The Pier End, North Queensferry," would be more charming were it printed on warmer-toned

PARIS LETTER.

Paris, Oct. 22, 1911.

Many prominent French artists are agitating a new régime for the Salon of the Société des Artistes Français, namely, to group in separate rooms works of French, American, English and other nationalities, as in the Universal Expositions. It is claimed that by so doing each national characteristic will glow with unrestricted effulgence.

A member of the Jury said to me: "Since Paris and our Salons have become an immense and Universal Exposition, why should not the Salon adopt the methods used in all other cases, and in other countries?"



PHYSICIAN OPERATING.

One of three XV Century Carved Stone Statues from Hospital of Issoudun, France. At E. Gimpel and Wildenstein Gallery.

paper. D. S. MacLaughlan is not so direct as usual in his Venetian scenes. D. I. Smart and E. W. Charlton have attractive plates, but the technique of both men resembles too much that of pencil or aquatint methods. Sir Charles Holroyd still reverently taps various sources; one day he may find a spring for himself. Mr. R. Spence has apparently sapped the emotion conveyed by the spirit of George Fox and might now submit to some other exciting influence for inspiration.

After the pleasure these modern men give one, it seems ungrateful to end with a reference to the Old Masters. But Mr. Gutekunst has cunningly placed a superb impression of "Rembrandt at the Window Sill."

The American artists of Paris hail this new move with joy, as they ask nothing better than a fair showing on an equal basis.

Max Bohm has just sold two small canvases for \$1,000 each to Mr. Longyear, a Boston collector.

The American Art Association has its doors and extended the "glad hand" from a ground floor apartment on the Rue Bara. To some it may seem strange that American artists and art students have shown so little interest in this neo-old organization. I have talked with several prominent American artists and old residents in the Quartier and find that the management of the old Club left a bad taste in the

mouth of the better class of men, and unfortunately some of the names of the old Board of Control are found in the present Board of Managers. Another reason for inactivity is the stubborn fact that more than ninety men, artists and art students, are active members of the spacious, cozy, quiet and comfortable reading rooms at 70 Rue Notre Dame des Champs, where no dues are required, and where all American magazines and metropolitan dailies are kept, with spacious writing rooms, a piano, and four rooms for exhibition purposes. The members of these reading rooms have organized themselves into an Art League, and next week I will be able to describe their first annual exhibition of paintings, etchings and sculpture. C.

The first exhibition of the Art League, in connection with St. Luke's Reading Rooms, was opened at the rooms Oct. 22. As the show was unpremeditated, it consisted largely of sketches made during the summer, not for exhibition, but for the satisfaction of the painter, and the result is fresh and pleasing. More extended notice will be made next week.

ON CUBISM.

The Autumn Salon has definitely consecrated a new school of painting which is going to astonish the world. It is Cubism.

Cubism does not consist, as one might believe, in painting exclusively the cube. The Cubist produces also, the quadrilateral, the trapeze and plays pleasantly with the triangle. The polygon, the hexagon, the rectangle are also familiar to him.

The Cubist, whom one might call the "Maitre-Cube," follows a noble aim. He wishes to simplify painting, because the painting of our day is too complicated. He wishes that one should no longer make noses, mouths, eyes, trees, houses, animals. "There are no noses, there are no eyes, there are no trees," he says. "Why then seek to complicate nature, and, above all, to denaturalize her? Noses, eyes and trees are too difficult to paint—only a painter can undertake them." So it is not necessary to be a painter if one really wishes to have genius: it is necessary to be a Cubist.

The foundations of Cubism rest on the wooden pavement. It is while seeing our streets and our boulevards paved, unpaved and repaved, that the Cubists one day got the idea of profiting from these small cubes of pine with which Messieurs, the engineers of the city of Paris, are accustomed to play puzzles.

They took a hundred paving blocks, traced them upon a canvas, and then met in a solemn Council of War.

"What do these blocks of wood represent?" asked the chairman of the assembly, a painter, venerated by everyone and already well known—because he was the first to discover that men have no legs and that Parisian women have skins the color of chocolate.

"The Port of Marseilles," said one. "The Battery of Valemey!" affirmed another painter.

"Fredegonde!" roared a "young one," who was only sixty years old.

"As for me," cried a repentant "Expoinilliste," "I am going to tell you what those hundred paving blocks represent. They are the portrait of my former 'Petite Chère Amie.'"

"You see, messieurs, you see!" said the Chairman. "The blocks of wood look like whatever one wishes them to. All we have to do in future is to paint blocks of wood to make true and sincere pictures, which also will look like whatever one desires them to."

And thus Cubism was founded.—Paris Figaro.

ROME EXPOSITION TROUBLES.

A cable from Rome states that the Directors of the Rome Art Exposition are anxious to prolong the exposition until next spring from the fact that the extreme heat of the past summer and the cholera scare prevented many people from visiting Rome. Few of the nations represented are able to agree to such an arrangement. A few are willing to put off the final closing for a few weeks, while others feel that they are obliged to abide by the original date of closing, Oct. 31. The U. S. Commissioner, Mr. Morris, has consented to allow the American Pavilion to remain open until Nov. 15, after which date the pictures will be shipped back to America. This action is due to lack of funds, as the appropriation made by Congress is exhausted. This state of affairs may cause serious difficulty, as the Exposition Directors have announced that the Pavilions which are not open when the prizes are awarded will not receive any, and, in the mean time, the Directors will postpone the date for the meeting of the jury to confer the awards. It is proposed to allow each country one judge for every one hundred pictures, except the United States, which will have three, Mr. Morris, Mr. Joseph Pennell and Mr. W. H. Fox.

PITTSBURGH (PA.)

The second annual exhibition by the Associated Artists of Pittsburgh opened on Wednesday at the Carnegie Institute, as recently announced in the *American Art News*. The Association has now more than 100 artist members. In the exhibition, among other works will be "La Lecture," by Mary Cassatt, The Woodwell Memorial paintings and works by John W. Alexander, Henry O. Tanner and other artists who claim Pittsburgh as their birthplace.

CHICAGO.

The Atlan Ceramic Club will open its annual exhibition at the Art Institute Nov. 7.

The Reinhardt Gallery has opened the season with a display of selected old and modern paintings of different schools which were secured by Mr. Henry Reinhardt the past summer in Europe. The English school is represented by Gainsborough's "Mrs. Provis," of Bath; "Mrs. Parkyn," by Hoppner; the beautiful "Lady Janet Trail," by Raeburn and Dr. Long, by Romney. The early Dutch school is well represented by two portraits by Franz Hals, "Johannes Hoornbeek," and a "Synodic." Among a varied collection of works by the "Men of 1830," and the modern Dutch masters is a painting of a peasant girl by Israels, two other examples by the same artist and a characteristic Corot. There are also a portrait of Mme. Du Barry by Drouais; a very beautiful Spinola by Rubens and a portrait of the Count of Pfalz-Neuberg by Van Dyck which is well preserved and beautiful in color.

NEW ORLEANS (LA.)

An overflow sale of the collection of paintings, porcelains, bronzes, water-colors and engravings, owned by Dr. I. M. Cline, was recently held at his gallery. Among the notable oils were examples attributed to Diaz, Jan Miel, Wouverman, Nicholas Poussin and Courbet. The many examples of William Keith were not included in the sale, nor the valuable collections of Oriental bronzes, and old and modern pictures, which Dr. Cline has promised to the Art Museum.

The Executive Committee of the Art Association at a recent meeting fixed a

tentative date in December for the opening exhibition at the Delgado Museum. The new building is nearly completed and the Committee believes that an early date can be fixed for the opening.

COMING EUROPEAN SALES.

In addition to the sale of the jewels of the Sultan, Abd-ul-Hamid II, this month, and that of the pictures of the late M. Haro, of which notice has already been made in the *Art News*, other important auctions are in course of preparation for November and December.

On Nov. 13, 14 and 15 at the Hotel Drouot, M. Lair-Dubreuil will dispose of the pictures, art objects and furnishings forming the collection of M. I. de Lion. Nov. 20, 21 and 22 following, the same commissioner will offer the estate of Senator Parissot, which comprises ancient and modern pictures, art objects and furnishings, and Beauvais and Flemish tapestries of special importance.

There will follow Nov. 23, 24 and 25 a sale by Wm. Huguet and Lair-Dubreuil of modern pictures, art objects and furnishings, old furniture from the estate of M. and Mme. "A."

On Dec. 2, at the Georges Petit Gallery, M. Lair-Dubreuil will dispose of the collection of the former Portuguese Ambassador, Count of Penha Longa, comprising sculptures by J. Chinard. To this sale will be added two important pictures by Francois Boucher.

It is also announced that M. Gabriel will soon sell the very important collection of postage stamps formed by the late M. Bernichon, the regretted "expert," who died last summer.

WASHINGTON (D. C.)

The retirement from active business here of Mr. Victor G. Fischer, due to his removal to New York, is much regretted by art lovers, as well as a host of friends, which, during his long career here as the Dean of the art business circle, Mr. Fischer had acquired. A friend has handed me the minutes offered by Mr. Hyde and passed by the Board of Trustees of the Corcoran Gallery, of which Mr. Fischer was for some years a valued member, after receipt of the letter of resignation sent by him from Paris Sept. 3 last, said resignation having been based on the fact that the establishment of his new business in New York would prevent him from attending the Board meetings:

RESOLVED, That this Board has received, with sentiments of the most profound regret, the letter of Mr. V. G. Fischer, written under date of September 3, 1911, tendering his resignation as one of our colleagues on this Board.

RESOLVED, That while this Board fully appreciates Mr. Fischer's position and his motives as set forth in his letter, it is, nevertheless, with the keenest reluctance and the deepest regret that his resignation is accepted.

RESOLVED, That this Board hereby records upon the permanent minutes of the gallery its warm appreciation of the valuable services rendered by Mr. Fischer ever since his election as a Trustee; and, in thus formally accepting his resignation, we do so with our most cordial thanks for his devotion to the best interests of the Institution, and with the assurance that he will always carry with him the warm good wishes of the Board for his future health, happiness and prosperity.

RESOLVED, That an attested copy of these resolutions be forwarded to Mr. Fischer.

WORCESTER (MASS.)

An interesting exhibition of oils, including examples of contemporary Dutch artists, loaned by Messrs. R. C. & N. M. Vose of Boston, is now on at the Art Museum and will continue until Nov. 22.

AROUND THE GALLERIES

Mrs. Louis Ehrich, with her son, Mr. Walter Ehrich, and daughter, Mrs. Wyckoff, will sail from London on the Atlantic transport steamer today. The funeral of the late and lamented Louis Ehrich will take place soon after their arrival.

Mr. J. F., and probably Mr. Arthur Goldschmidt of J. and S. Goldschmidt of 580 Fifth Ave. and Frankfort-on-Main, Germany, are due to arrive on the Kronprinzessin Cecilie Tuesday next.

Mr. Rene Gimpel of Gimpel and Wildenstein, No. 636 Fifth Ave., and 57 Rue La Boetie, Paris, is expected within the next fortnight from Paris.

Mr. George Durand-Ruel of Durand-Ruel and Sons, No. 5 West 36 St. and Rue Lafitte, Paris, sailed from Cherbourg on Wednesday last on the Kronprinzessin Cecilie.

Some ten landscapes by Jose Weiss were placed on exhibition at the galleries of Cottier & Co., 3 East 40 St., on Wednesday for two weeks. The paintings are the artist's recent works, and he considers them his best. The canvases are small, broadly painted and have fine and characteristic atmospheric quality. Further mention will be made next week. The galleries have just sold a typical and characteristic L'Hennitte to Mr. Burton Mansfield.

The new galleries of Moulton and Ricketts at 12 West 45 St., of which Mr. Arthur B. Hughes, formerly with Tooth and Sons, is the resident manager, had their formal opening—although informally opened for some time—on Wednesday last, with a notable display, in the lower gallery, of selected etchings by Albany E. Howarth, Frank Brangwyn, Headly Pitton and Axel H. Haig, of which display fuller notice is made elsewhere under the head of "Exhibitions Now On."

The new galleries which face on West 45 St., just out of Fifth Ave., are beautifully lit, and in the simplicity and quiet taste of their furnishings and arrangement are among the most attractive in the city. The large gallery on the ground floor, which will be principally devoted to black and whites, has a color scheme of gold and brown and is an exceedingly effective room. The exhibition gallery proper is on the first floor and has a color scheme of green and gold. In this gallery the oils and water colors by modern foreign and American artists, for the careful selection and taste of which this house is noted—will be shown. Two well proportioned, well lit and tastefully arranged private salesrooms, one of the second and the other on the third floor, complete the facilities for the artistic display of pictures. The location of the galleries is most convenient and accessible—only a few doors from Fifth Ave., on the south side of 45 St.

An exhibition of oils by William Rothenstein will open on Monday next, Nov. 6, at the Berlin Photographic Company's Gallery, 305 Madison Ave., to continue through Nov. 25, after which the display of works by Aubrey Beardsley, just closed, will be resumed, with the addition of several other works.

Recent canvases by Jonas Lie will be shown at the Folsom Gallery, 396 Fifth Ave., from Friday next, Nov. 10, for two weeks.

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The Expert Department of the *BURLINGTON MAGAZINE* has a special system of meeting such cases. On payment of a Preliminary Fee of Five Shillings (even this is remitted in the case of Annual Subscribers to the Magazine), the enquirer will be authoritatively informed whether the work of art submitted is of any considerable value. Should it prove valuable, a special opinion and guarantee from well-known experts can be subsequently arranged. Should it be valueless, no further expense whatever is incurred.

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The new Snedecor gallery, 107 West 46 St., will open Nov. 10 with an exhibition of recent work by William H. Lippincott, which will be followed after a period by one of recent work by Alloysius O'Kelly. The exhibition gallery measures 37x22 feet and is one of the best of its kind in the city.

The first important art sale of the season will be held at the Anderson Auditorium, 284 Madison Ave., cor. 40 St., on Friday evening next, Nov. 10, when the Anderson Auction Company will sell at auction the collection of early English, Dutch, Flemish and Italian paintings owned by the late William Balbach of this city. The collection was formed many years ago by Count Berechtold of Hungary, a cultivated amateur. There are some forty pictures in the collection, several given to famous names and others by good painters little known to American collectors, as for example Van Diepenbeck, pupil and friend of Rubens, Van Kessel, Judith Luyster, or the still life painters, Van Slingelandt, Heda, Kalf and Snyders.

At the same galleries there will be sold on Thursday evening, Nov. 9, a collection of watercolors by the late Harry Fenn to settle his estate. In this collection, which will serve as a memorial exhibition, may be found work covering every period of his long career.

Professor M. J. Rougeron, "expert" restorer of antique paintings, is now at work cleaning and restoring a very important painting by Albrecht Dürer, the property of a Canadian amateur, in his studio, in the Knox Building, 452 Fifth Ave.—Adv.

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THE ART TARIFF.

The following letter from the current number of "Arts and Progress" has much of truth:

"The question of a tariff on art has been agitated for years under the supposition that it directly influences the patronage of American production—paintings and sculpture by American artists. I am of the opinion, however, that in this we have been pulling on the wrong string—that publicity, enthusiasm, frankly voiced, alone can accomplish the desired end.

"Why is it that the paintings of the old masters, the early English School, the Barbizon School, are so popular to-day and bring such high prices? Is it because they are so much better than those of our own living painters? No, emphatically no. But they are given far greater publicity. They are talked about, written about, praised unstintingly, repeatedly reproduced and held up as exemplary. Curiously enough, these very works, too, which bring fabulous amounts when sold, brought the artists in their day small compensation or reward.

"To bring this about, every American art lover, whether rich or poor, every critic, teacher, lecturer, and writer should interest and inform himself concerning the work of American artists, feeling that as America is his country so American art is his art, and that it is to an extent within his power to make it the best in the world. For it is faith and sympathy that American artists need as well as money. Sales are the outward sign of these inward graces. With an appreciative, enthusiastic public, patronage would be assured.

"If any do not believe that American art is worthy let them open their eyes and look. Why postpone the discovery (which is too often the case) until the artists are dead?"
J. B. Fairbanks.

JAPANESE PORCELAINS

There is an increasing demand in America for Japanese porcelain, it appears. For a long time, a Consular report states, porcelain exported to Amer-



HEAD OF A GIRL,
By S. Montgomery Roosevelt.

Rembrandt died in poverty and now his paintings are priceless—fortunes are paid for them. Is this because they are better now than then? No, again no.

"Should not we take to heart this lesson? Why should we be blind and regardless of the merit of the work of our contemporary painters? Why should we let American painters starve while we spend our money for works by foreign artists long dead—works which in many instances are but imitations, spurious copies, fakes? Why do not more follow the example set by Mr. Hearn and Mr. Evans and give their patronage to American painters?

"America has produced great artists, who compare favorably with the artists of any other age or nation. Of our record we may be justly proud, but we should not be satisfied until it is said that America leads the world in art as well as in commerce, wealth and manufacturing.

ica was almost exclusively Owari and Mino wares, but as manufacturers lowered the quality, prices declined, and now these wares have lost credit, and their vogue in cities has entirely gone. They are now only used for decoration in country places, and the wares are being shipped in very small quantities. Just at this moment the demand in America for Imari ware has increased, and the business shows promise for the future. The special feature of Imari ware is the ancient style of decorations and designs, which remain unchanged for years. Compared with the price, the quality is superior, and these features have attracted Americans, so that a considerable demand has arisen.

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